

# Public Domain Songs

## Part VI

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## Chord Symbols Explained

C <sup>o</sup>	C alone, i.e., not a chord (C)
C	C major (C-E-G)
C <sub>4</sub>	C suspended 4 <sup>th</sup> (C-F-G)
C <sub>4- 3</sub>	C suspended 4 <sup>th</sup> resolving to 3 <sup>rd</sup> (C-F-G – C-E-G)
C <sub>4-</sub> C <sub>3</sub>	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
C <sup>6</sup>	C sixth (C-E-G-A)
C <sub>9</sub>	C add ninth (C-E-G-D)
C <sub>9</sub> <sup>6</sup>	C six-nine (C-E-G-A-D)
C <sub>ø</sub>	C major without 5 <sup>th</sup> (C-E)
C <sup>△</sup>	C major 7 <sup>th</sup> (C-E-G-B)
C <sub>9</sub> <sup>△</sup>	C major 7 <sup>th</sup> with added 9 <sup>th</sup> (C-E-G-B-D)
C <sup>+</sup>	C augmented (C-E-G♯)
C <sup>7</sup>	C dominant 7 <sup>th</sup> (C-E-G-B♭)
C <sup>9</sup>	C dominant 9 <sup>th</sup> (C-E-G-B♭-D)
C <sup>11</sup>	C dominant 11 <sup>th</sup> (C-F-G-B♭-D)
C <sup>13</sup>	C dominant 13 <sup>th</sup> (C-E-G-B♭-D-A)
C <sub>b9</sub> <sup>7</sup>	C dominant 7 <sup>th</sup> with flat 9 <sup>th</sup> (C-E-G-B♭-D♭)
C <sup>7+</sup>	C dominant 7 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭)
C <sub>ø</sub> <sup>9</sup>	C dominant 9 <sup>th</sup> without 3 <sup>rd</sup> and 5 <sup>th</sup> (C-B♭-D)
C <sup>9+</sup>	C dominant 9 <sup>th</sup> with augmented 5 <sup>th</sup> (C-E-G♯-B♭-D)
Cm <sup>△</sup>	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
C <sup>△</sup>	C major 7 <sup>th</sup> (C-E-G-B)
Cm <sup>△</sup>	C minor with major 7 <sup>th</sup> (C-E♭-G-B)
C <sup>o</sup>	C diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)
C <sub>7</sub> <sup>o</sup>	C diminished triad, i.e., without diminished 7 <sup>th</sup> (C-E♭-G♭)
C <sup>ø</sup>	C half-diminished 7 <sup>th</sup> (C-E♭-G♭-B♭)

C  
 me ① Eb7 Ten for Two Lead Sheet Eb7  
 ② Eb7 ③ Ab/Eb Eb7  
 I'm dis-con-tinued with

④ Ab/Eb ⑤ Ab/Eb Eb7  
 home that are - rental no I have invented my

⑥ Ab(A) C7+ ⑦ Fm G7/C  
 own. star-ling this place in a

⑧ Bm7 C7 ⑨ Fm7  
 lover's oasis where life weary done in an-

⑩ Fm Ab7 ⑪ D<sup>b</sup> Eb7/D<sup>b</sup>  
 - known. far from the cry of the

⑫ Ab/C ⑬ D<sup>b</sup>m/F<sup>b</sup>  
 ci- ty — where flowers pret- ty — covers the ~~the~~

00 years of pop. music 1920s, Vol. 1, p. 250 Youman / Caesar  
 Original blue

14 C Bb7 Tea for Two Lead Sheet  
15 Ab/Eb Eb7  
stream. Co-my to ride in, to

16 Ab/Eb Eb7 17 Ab/Eb  
live ride by ride in, don't let it abide in my

18 Ab Eb7/D6 E7/D F7/Eb 19  
dream.

19 Bbm7 Eb7 20 Bbm7 Eb7  
picture you up - on my knee just

21 AbD Ab6 22 AbD  
tea for two and two for tea; just

23 Bbm7 Eb7 24 Bbm7 Eb7  
me for you and you for me a -

Original Blue

3 C  
 25 *Tea for Two*  
 26 *alone.*

27 Dm<sup>7</sup> G<sup>7</sup> 28 Dm<sup>7</sup> G<sup>7</sup>  
*No-bo-dy near me to see me or hear me, no*

29 C<sup>Δ</sup> C<sup>6</sup> 30 C<sup>Δ</sup> C<sup>6</sup>  
*friend or ne-la-tion on weekend vacation, we*

31 Dm<sup>7</sup> G<sup>7</sup> 32 Dm<sup>7</sup> G<sup>7</sup> G<sup>7+</sup>  
*won't have it known, dear, that we own a tel-e-*

33 C E<sup>b7</sup> 34 B<sup>b7</sup> 35 E<sup>b7</sup>  
*- phone, dear, Day will break and*

36 B<sup>b7</sup> E<sup>b7</sup> 37 A<sup>bΔ</sup> A<sup>b6</sup>  
*you'll a-wake and start to bake a*

④ C  
 ③8 *Tea for Two*  
 AbΔ Ab6 (39) Bbm7 Eb7  
 sugar cake for me to take for

④0 Bbm7 Eb7 (41) CΦ (42) F7  
 all the boy to see.

④3 Bbm Φ (44) F7  
 we will raise a family, a

④5 Eb° (46) Dbm  
 boy for you, a girl for me. Oh,

④7 Ab EbΔ+ (48) EbM Eb7  
 can't you see how happy we would

④9 1. Ab Fm6 (50) Eb E7 F7  
 be.

$$Eb\Delta = Eb G B D^b = G^b \#5$$

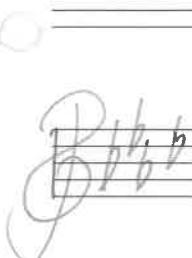
5

51

*Tea for Two*

Eb7+ (52) Ab

2. A D<sup>b</sup>



Original blue



① C  
 Two Two no Tuba Lead Sheet  
 ② Am

Original blue

Handwritten musical score for "Hallelujah" by Leonard Cohen. The score includes lyrics "Hallelujah" and "I was here", chords Am and Dm, and a key signature of B-flat major (two flats). The score is written on a single staff with a common time signature.

A handwritten musical score for guitar. Measure 15 starts with a bass clef, an 'F' key signature, and an 'Am' chord. It consists of a single note followed by a measure with four vertical stems. Measure 16 starts with an 'E7' chord, indicated by a circled '16'. It contains a measure with three notes and a measure with four vertical stems.

17 B d g b b | 18 C c c c | d d e e | /

A handwritten musical score on five-line staff paper. Measure 19 starts with a bass clef, a 'B' time signature, and a dotted half note. It continues with a quarter note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note. Measure 20 begins with a bass clef, a 'C' time signature, and a dotted half note. It consists of a eighth note followed by a sixteenth note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note.

A handwritten musical score on five-line staff paper. Measure 21 starts with a bass clef, followed by a B-flat dynamic, a G note, a D note, a rest, and a sixteenth-note pattern. Measure 22 starts with a C dynamic, followed by a sixteenth-note pattern, a D note, a C note, a B-flat note, and a sixteenth-note pattern.

Handwritten musical notation on five-line staff. Measure 23 starts with a bass clef, followed by a Dm chord (three notes) and a sixteenth-note pattern (two groups of four). Measure 24 starts with a G7 chord (four notes) and a sixteenth-note pattern (two groups of four).

Original blue



„STAR“ - 12 Systeme Wz. ges. gesch.®

Tico Tico no Fuba head sheet

(3) C  
 (25) G  
 67 (26) C

(27) G  
 67 (28) G  
 67

(29) G  
 C (30) F F#<sup>o</sup>

(31) G  
 C (32) Dm 67

to Coda φ 11. C

(33) G

(34) G 12. C (35) A

4

Tico Tico no Tuba

36 A6 A 37 A6 A F#7

38 E7 39 E7<sub>4</sub> E7

40 E7 41 E7<sub>4</sub> B#<sup>o</sup>

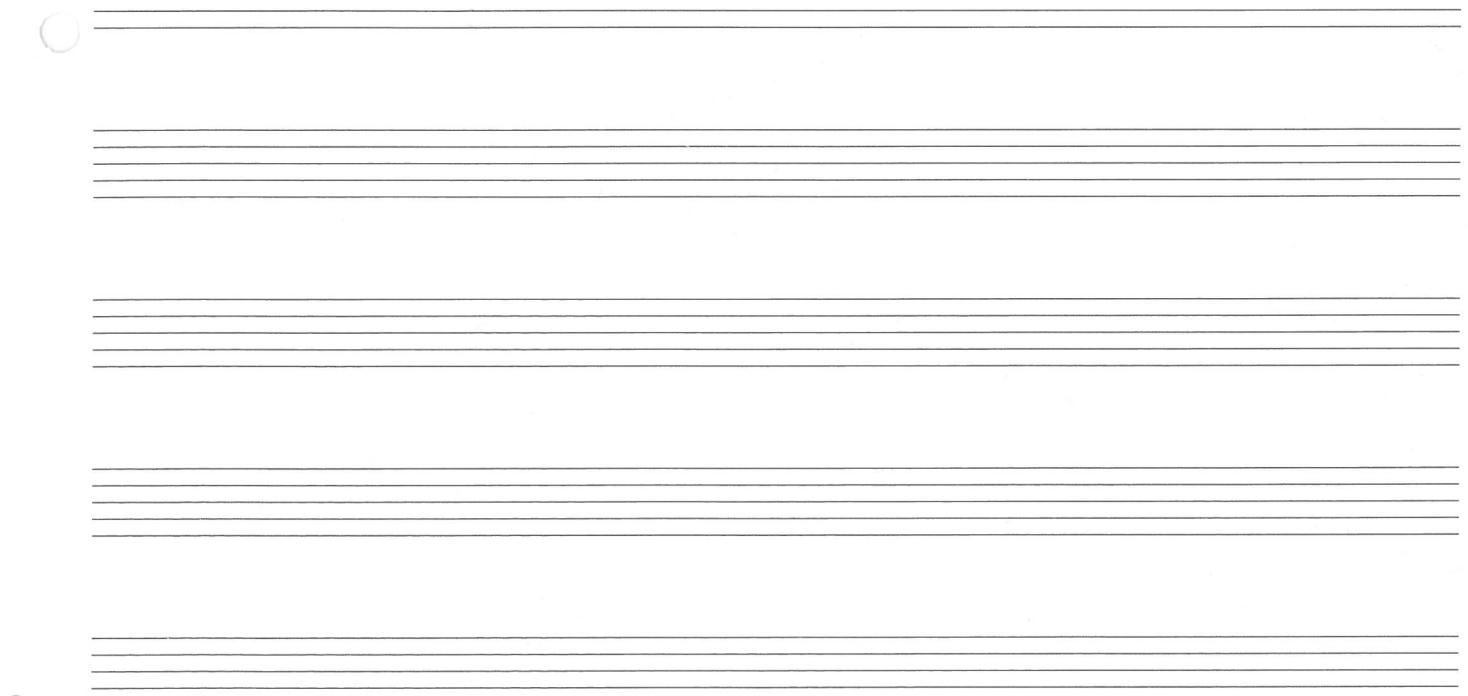
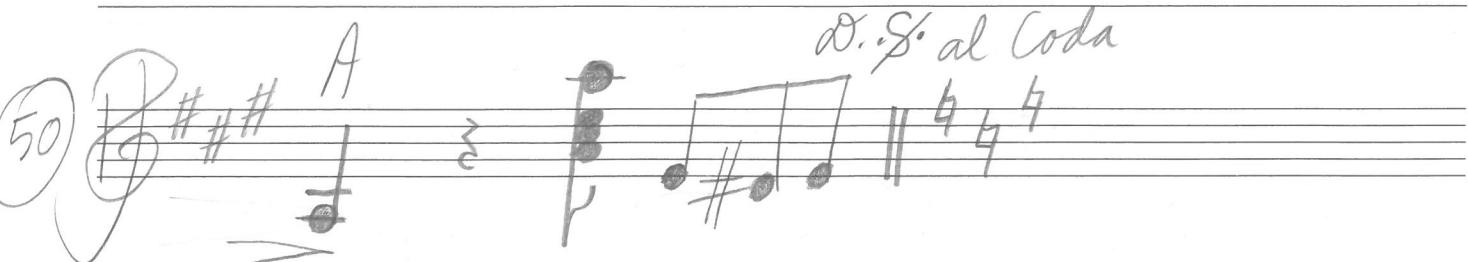
42 A6 A 43 A A<sup>△</sup>

44 A6 A 45 F#7

46 Bm 47 D D#<sup>o</sup>

mp

Original blue



1

*You made me love you* Lead Sheet

*Verse*



2 2

## you made me love you Lead Sheet

(15) E<sup>7</sup> F<sup>7</sup> E<sup>7</sup> (16) Am Cm/Eb

(17) D<sup>7</sup> F<sup>7</sup>/Eb Am/E F<sup>7</sup> (18) D<sup>7</sup>/F# F<sup>7</sup> Am Cm/Eb

(19) Bm D<sup>#</sup> A<sup>#</sup>/E D<sup>7</sup>/F# (20) G Dm7 G7 (21) C CΔ C6 *return*

(22) G/E D<sup>#</sup>/E<sup>#</sup> (23) Dm7 DΦ G7

(24) Dm7 DΦ G7 (25) G7 (26) Dm7 B C

(27) C (28)



3 2 you made me love you Lead Sheet

29 A7 Ab7 A7 30 A7 31 D7 Am7/E Fm7

32 D7 33 D7 34 D7

35 Dm7 G7 36 G7 37 C 38 C#

37 C C6 38 C/E E7 39 Dm7 D9 G7

40 Dm7 D9 G7 41 G7 42 Dm7 B7/D#

43 E7 44 E7

# 4 2 You Made Me Love You Lead Sheet

Handwritten musical notation on a single staff. Measure 45 starts with a circled '45' above an 'A7' chord symbol, followed by four quarter notes. Measure 46 starts with a circled '46' above an 'A7' chord symbol, followed by a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

Handwritten musical score for piano. Measure 47 starts with a D7 chord (root position) followed by a sequence of eighth-note chords: A major (root position), B major (root position), C major (root position), and D major (root position). Measure 48 begins with a D7 chord (root position), followed by a G major chord (root position), a D7/A chord (root position), and a D7b5/A♭ chord (root position).

A handwritten musical score for guitar. The key signature is C major (no sharps or flats). The first measure starts with a circled '49' over a crossed-out 'C6/6' chord. The second measure shows a 'G#o' chord. The third measure shows an 'Am' chord. The fourth measure starts with a circled '50' over a 'D7' chord, followed by a 'G7' chord. The score concludes with a single note and a double bar line.

A handwritten musical score for guitar on four-line staff paper. The score consists of two measures. The first measure starts with a circled '51' above a 'C' chord, followed by a 'G' chord. Below the staff, the text 'you. comp. INT.' is written. The second measure starts with a circled '52' above an 'Am' chord, followed by a 'C/G' chord. This is followed by a measure starting with a circled '53' above an 'A°' chord, with 'Ab⁷' and 'G⁷' written above it. The score concludes with a measure starting with a circled '54' above a 'B⁷' chord.

A handwritten musical score on four-line staves. The first staff starts with a clef, a key signature of one sharp, and a time signature of 2/4. It features a large 'X' through the first measure. The second staff begins with a clef, a key signature of one sharp, and a time signature of 3/4. The third staff starts with a clef, a key signature of one sharp, and a time signature of 2/4. The fourth staff begins with a clef, a key signature of one sharp, and a time signature of 3/4. Measures 1-3 of the first staff have a circled 'X' above them. Measures 1-3 of the second staff have a circled 'X' above them. Measures 1-3 of the third staff have a circled 'X' above them. Measures 1-3 of the fourth staff have a circled 'X' above them. Measures 4-6 of the first staff have a circled 'X' above them. Measures 4-6 of the second staff have a circled 'X' above them. Measures 4-6 of the third staff have a circled 'X' above them. Measures 4-6 of the fourth staff have a circled 'X' above them. Measures 7-8 of the first staff have a circled 'X' above them. Measures 7-8 of the second staff have a circled 'X' above them. Measures 7-8 of the third staff have a circled 'X' above them. Measures 7-8 of the fourth staff have a circled 'X' above them. Measures 9-10 of the first staff have a circled 'X' above them. Measures 9-10 of the second staff have a circled 'X' above them. Measures 9-10 of the third staff have a circled 'X' above them. Measures 9-10 of the fourth staff have a circled 'X' above them.

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